

EDITION GROENE

# Popular European Songs

By the Best Authors.

No. 1.	Alice, where art thou? . . . . .	Ascher.	30
" 2.	Anchored— <i>Soprano, Alto,</i> . . . . .	Watson.	50
" 3.	Afterwards— <i>Soprano, Alto,</i> . . . . .	Mullen.	50
" 4.	Angel's Serenade— <i>Soprano, Alto,</i> . . . . .	Braga.	50
" 5.	Bedouin Love Song, . . . . .	Pinsuti.	40
" 6.	Best of All, . . . . .	Moir.	35
" 7.	Bid me Good-bye, . . . . .	Tosti.	40
" 8.	Broken Pitcher, . . . . .	Pontet.	40
" 9.	Bridge, . . . . .	Carew.	40
" 10.	Bunch of Cowslips, . . . . .	Wakefield.	40
" 11.	Cast thy Bread upon the Water, . . . . .	Rocckel.	30
" 12.	Calvary— <i>Soprano, Alto,</i> . . . . .	Rodey.	50
" 13.	Daddy— <i>Soprano, Alto,</i> . . . . .	Behrens.	40
" 14.	Dear Heart— <i>Soprano, Alto,</i> . . . . .	Mattei.	50
" 15.	Devoted Apple, . . . . .	Rocckel.	35
" 16.	Douglass Gordon, . . . . .	Kellie.	35
" 17.	Dream Faces, . . . . .	Hutchinson.	35
" 18.	Ehrin on the Rhine, . . . . .	Hutchinson.	35
" 19.	Far Away. . . . .	Lindsay.	30
" 20.	Garden of Sleep, . . . . .	I. de Lara.	50
" 21.	Good-bye, . . . . .	Tosti.	40
" 22.	In Old Madrid— <i>Soprano, Alto,</i> . . . . .	Troteri.	50
" 23.	In the Gloaming, . . . . .	Harrison.	30
" 24.	I love thee, . . . . .	Foerster.	40
" 25.	In the Chimney Corner, . . . . .	Cowen.	40

No. 26.	Juanita, . . . . .	Norton.	30
" 27.	Kathleen Mavourneen, . . . . .	Crouch.	40
" 28.	Last Night, . . . . .	Kjerulf.	25
" 29.	Let me love thee, . . . . .	Arditi.	50
" 30.	Love's old Sweet Song— <i>Soprano, Alto,</i> Molloy.	40	
" 31.	Maid of Kent, . . . . .	Diehl.	35
" 32.	Maid of the Mill, . . . . .	Adams.	40
" 33.	Midshipmite, . . . . .	Adams.	30
" 34.	My Lady's Bower— <i>Sop. and Alto, Temple.</i>	50	
" 35.	Open thy Lattice— <i>Sop. and Alto, Gregh.</i>	50	
" 36.	Ora pro nobis— <i>Sop. and Alto, Piccolomini.</i>	50	
" 37.	Out on the Deep, . . . . .	Lohr.	35
" 38.	Palms— <i>Soprano and Alto,</i> . . . . .	Faure.	40
" 39.	Pierrot— <i>Soprano and Alto,</i> . . . . .	Hutchinson.	35
" 40.	Polly and I, . . . . .	Wakefield.	40
" 41.	Rocked in the Cradle of the Deep— <i>Sop.</i> <i>and Alto,</i> . . . . .	Knight.	40
" 42.	Smuggler, . . . . .	Campana.	40
" 43.	Tell her I love her so, . . . . .	De Faye.	40
" 44.	Thy Face, . . . . .	Marriott.	30
" 45.	They all Love Jack, . . . . .	Adams.	35
" 46.	Tit for Tat, . . . . .	Pontet.	40
" 47.	'Tis I, . . . . .	Pinsuti.	50
" 48.	'Tis not True— <i>(non e ver),</i> . . . . .	Mattei.	40.

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Lass dich lieben.

SONG.

Music by  
LUIGI ARDITI.

**Lentamente.**

*a piacere.*

**Lento. p**

Let me love thee,  
Lass dich lie-ben,

Let me bask in the sun-shine of thy  
Lass die Son-ne dei-ner Schön-heit auf mich

*un poco piu presto.*

Moderato:

*un poco più presto.*

beauty; Let me love thee and I'll ask To fulfil no sweeter du-ty; Let me kneeling at thy  
strahlen; Lass dich lieben, lass in Wonne mich bemühen, dir zu ge-fal len; Dulde, dass ich nie-der-

*dolce*

*p* *cresc. sempre.* *colla parte.* *p*

marc. ten.  
cresc.  $\uparrow$

*ten.*

*con anima.*

feet, Worship at the on ly shrine,  
knie Vor dem einzigen Al\_tar,

Where true love,  
Wo ver.eint,

Where true, love,  
wo ver.eint

Where true  
in

*marc. ten.  
cresc.*

*ten.*

*con anima.*

*e - - - rit*

love and passion meet  
Himmels harmo - nie

In a har - - mo - ny di.vine.  
Stets die Lieb' mit Treue war.

Adagio.

*colla parte.*

love and passion meet  
Himmels harmo - nie

Stets die Lieb' mit Treue war.

Adagio.

*colla parte.*

*p*

*3*

*6*

*3*

*6*

*3*

*6*

*3*

*rit.*



Allegro con fuoco.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with rapid sixteenth-note triplets and a bass staff with eighth-note triplets. Dynamics include *mf* and *dim.*. The second system continues the triplet patterns, with dynamics *cresc. assai.*, *allargando.*, *dim. e rit.*, and *dim.*. The piece concludes with a single sixteenth note in the treble staff and a whole note in the bass staff, marked *a tempo.* and *p*.

The first vocal line is set to the lyrics: "I would tell, thee did I dare, Dürft' ich nur, wollt' ich dir sa - gen,". The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Dynamics include *mf* and *dim.*.

The second vocal line is set to the lyrics: "How this heart for thee is beat - ing; Wie stets für dich mein Herz ge - schla - gen,". The piano accompaniment continues with a steady eighth-note accompaniment in the bass staff and a melodic line in the treble staff. Dynamics include *mf* and *dim.*.

The third vocal line is set to the lyrics: "How I long with thee to share, Wie vor Seh - sucht ich ver - geh'," and "Let me love thee - 5". The piano accompaniment features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Dynamics include *Con passione.*, *riten.*, *pp*, and *pdim.*.



a tempo.

Joy but known at lov - ers meet - ing;  
 Bis in mei - nem Arm ich dich seh'.....

How each thought by night and day  
 Wie mein Den - ken Tag' und Nacht

*cresc.* *poco* *a* *poco* *ed* *allargando.*  
 To thee ev' - ry mo - ment flies To thee ev'ry mo - ment flies How my  
 Mich zu dir hinziht mit Macht, mich hin zu dir zieht mit Macht, Wie die

*f*  
 soul is now the prey Of a love that never, of a  
 See - le mir er - bebt, voll von Lieb, die ewig, voll von

*allargando.*

love that nev - er dies.  
 Lieb, die e - wig lebt.

*cresc.*

a tempo.

*allargando colla parte.**f**dim.*



*dim.* *cresc. assai* *allargando.*

When those wondrous eyes of  
Als ich die wunder - vo' - len

thine, Flashd like me - tears first be -  
Au - gen sah zum Er - sten - ma - le

*con passione. f > riten.* *p dim.*

fore..... me, Light from Heav - en seemd to  
glü - en, Him - mels - licht..... glaubt' ich zu

*pp*



Tempo I.

shine, And command me to a\_dore thee; That command I  
sau - gen, Dich an\_be - tend musst' ich knie - en, freudig folgt ich

Tempo I.

*pp*

*cresc. e poco a poco allargando.*

have obey'd It was des - ti ny's de - cree, And my  
die - sem Zwange, Schicksals Wil - le muss ja, sein, Und ich

*f p e dim.*

vows my vows, of love are said Gen - tle God - - dess  
schwör's aus vol - lem Her - zens - drange E - wig, hol - - de

*rit. e allargando.*

all gen\_tle God - dess all to me  
Göt tin, ganz und e - wig bin ich dein!

*cresc. rit. colla parte. ff ff ff*



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